

TEACHER'S MANUAL GRADES 6-12

a fine line

Observation, Discovery & Expression in DRAWING



Jenna Hannum, *Food Animals*

Artmobile
Covering the County • Uncovering the Arts

Traveling throughout Bucks County • September 2013–June 2015

ARTMOBILE is a non-collecting traveling museum dedicated to providing the students and adults of Bucks County access to fine, original works of art and innovative art education programs through its visits to schools and public sites. Artmobile is a vital component of Bucks County Community College which provides significant cultural outreach programs in accordance with its mission.

Since 1976, Artmobile has been committed to fostering an understanding of art, art making, and the value of art in our lives and communities by exhibiting and interpreting works of art.

This manual was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.

For more information on Artmobile and its programs, call 215-504-8531 or visit www.bucks.edu/artmobile.



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contents | 6-12



Acknowledgments 4

How to Use This Manual 5

About the Exhibition 6



Language Arts Curriculum by Rita DiCarne 8

Pre-visit Activities 8

Post-visit Activities 9

Student Worksheet 11

Common Core State Standards Alignment Chart 12

Common Core State Standards Used 12

Bibliography 14

References 15



Art Curriculum by Cynthia Scott 16

Pre-visit Activities 16

Post-visit Activities 17

Pennsylvania Arts and Humanities Standards Summary 20

acknowledgments

WHILE IT HAS BEEN said that it takes a village to raise a child, the same can be said for the development of an exhibition. I was fortunate to work with artists, educators and staff who shared my vision and enthusiasm for this exhibition, and for that I will be forever grateful.

First and foremost, I would like to thank Joan Menapace for curating the exhibition. She did an outstanding job selecting the artists and artworks, all with her characteristic creativity, professionalism and grace.

Of course, there could be no exhibition without the extraordinary generosity of the many talented artists who graciously loaned their work. It is only through their understanding of the importance of the arts and arts education in our children's lives and their willingness to loan their work for two years that Artmobile is able to achieve its mission. I offer my heartfelt thanks to:

Caryn Babaian	Gwendolyn Kerber	Tommy Noonan
Rachel Bliss	Ann Laslo	Sarah Peoples
Gregory Brellochs	Rob Matthews	Bruce W. Pollock
Donald O. Colley	Sarah McEneaney	John Strawn
William Cook	Jay McPhillips	Annelies van Dommelen
Gabriel S. Franklin	John Goodyear	Barbara Vannerson
Jenna Hannum	Gina Michaels	
Stephen Heilakka	Marlene E. Miller	

Many others helped make *A Fine Line* a reality. I owe an enormous debt of gratitude to:

- Rita DiCarne and Cynthia Scott for their expertise and creativity in writing the curriculum for this manual;
- Zach Mosley and Reed Alspach for their skill and hard work on the installation of the exhibition; and
- My extraordinary educators—Ron Benek, Carole Cunliffe and Lisa Kidos—whose knowledge and enthusiasm will bring *A Fine Line* to life for 35,000 visitors over the course of its two-year tour of Bucks County.

FRAN ORLANDO
Director of Exhibitions and Artmobile
Bucks County Community College
Newtown, PA

how to use this manual & artmobile's online resources

THIS MANUAL and the online resources at www.bucks.edu/artmobile/afineline provide all you need to plan stimulating and effective lessons relating to Artmobile's visit to your school. All of the classroom activities are easily adapted for various grades and directly correlate to either the Common Core State Standards for Language Arts or the Pennsylvania Arts and Humanities Standards.

Prepare Your Students

In the week preceding Artmobile's visit, generate excitement by sharing a daily **Fun Fact** or **Quote** found on our exhibition website. They can even be used as short daily writing prompts.

Introduce your students to some of the concepts our educator will present by choosing a **Pre-visit Activity** that fits in your curriculum.

The Artmobile Experience

Your students will encounter 63 original works of art during their visit to Artmobile. Our educator will present the practice of drawing as a means for careful observation, problem-solving and discovery, and artistic expression. He or she will engage them in discussion about the artwork and encourage them to make connections between what they see and what they know. By listening and speaking about the artwork, your students will develop the vocabulary and ideas that they will use later in your classroom.

After the presentation, students will have an opportunity to look at the artwork on their own and explore the many interactive displays that reinforce the concepts presented by our educator.

Follow-up

Post-visit Activities will assist your students to synthesize what they have learned in Artmobile with your curriculum. Encourage your students to visit our exhibition website to view any of the videos they may have missed during their visit to Artmobile, or to see images of the artworks.



Gregory Brellochs, *Fiddlehead Sporophyte*

about the exhibition



Caryn Babaian, *Study of Starling*

OUR CULTURE abounds with more visual information than at any other time in history. Educators are making good use of electronic devices in the classroom and learners have instant access to information. In most classrooms, however, students are looking at others' visualizations. Studies show that learning improves when students are encouraged to create their own visual forms. Greater understanding comes through the act of drawing. Researchers have found that, in certain circumstances when our minds tend to wander, we pay closer attention when our brain is activated by simply doodling!

The Artmobile exhibition *A Fine Line: Observation, Discovery & Expression* presents many exquisite, finished drawings by extraordinary artists. However, the exhibition also features sketches, doodles and working drawings by artists and others who depend on active visualization to solve problems and record life experiences. It is our hope that these examples will encourage you and your students in all disciplines to look for opportunities to sketch during note-taking, make picture stories to aid memorization, create personal diagrams for problem-solving or connecting concepts, and use the act of drawing to build observation skills.



Marlene E. Miller, *My Favorite Hat*

OBSERVATION: Learning to See

The connection between our eyes, our hands and our minds expands our creativity and learning in every area. Artists carry sketchbooks to make quick drawings of people in public places, capture the gesture of an animal as it moves, copy the works of old masters and notate ideas. The daily practice of careful observation and drawing is a critical component of their creative process, just as journaling is for writers. The artist's sketchbook, like the writer's journal, provides a place for private practice and reflection. It is repository of ideas and images that can be drawn on in the creation of finished works.

Artist and biologist Caryn Babaian studies and teaches about nature through drawing. Her sketches become sources for large finished drawings that she uses to convey the interconnectedness of the biological world.

Marlene Miller's long study self-portrait, executed with searching lines, is a good example of using ourselves as subjects of close observation.

Another way to learn, especially about scientific details, is to copy from printed sources. The exercise of copying allows for the subject to be separated and studied apart from any extraneous context. You will see several such drawings in *A Fine Line*.

language arts curriculum

by Rita DiCarne

PRE-VISIT ACTIVITIES

How is the work of artists and writers alike? What do the process of creating a piece of art and the writing process have in common? The following are some activities to get students thinking about answers to those questions.

ACTIVITY #1

Why Doodling is Important

Engage students in a discussion about doodling. How is doodling perceived by students? Teachers? Parents? How many students use doodling on a regular basis as a study aid? Have students analyze and evaluate the following information on doodling. Working in pairs or small groups, have students read/view the articles and videos below to determine what is emphasized in each “text.” Have students present their findings in a doodle of their own.

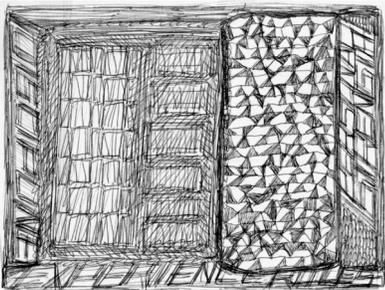
Standards: RIT.2, RIT.4, RIT.6, RIT.7, RIT.8, RIT.9, W.2, W.4, SL.1, SL.2, SL.3

“I Draw Pictures All Day” by Alma Hoffman from *Smashing Magazine*
<http://www.smashingmagazine.com/2012/08/03/i-draw-pictures-all-day/>

Study: “Doodling Helps You Pay Attention” by John Cloud from *Time* magazine
<http://www.time.com/time/health/article/0,8599,1882127,00.html>

Doodling Can Actually Help You Pay Attention (Video)
http://www.realclearscience.com/video/2013/03/22/doodling_can_actually_help_you_pay_attention.html

Doodling Helps You Pay Attention and Remember (Video)
<http://www.facebook.com/video/video.php?v=207333015968116>



Ann Laslo, *Discipline/Personal Strength/Experience Rules*

ACTIVITY #2

Where to find inspiration?

While working in pairs or small groups, have students discuss the following questions: Where does an artist find inspirations for his/her work? Where does a writer find inspiration? How is an artist’s sketchbook like a writer’s notebook/journal? Have students create a list of ways to find inspiration (e.g. listening to music, reading inspirational quotes, take a walk, etc.) After students have exhausted all the possibilities, have them fine-tune their lists into a top-ten aka David Letterman style.

Standards: SL.1, SL.2, W.2

ACTIVITY #3

Picture This!

Divide your class into two groups and play a rousing game of *Pictionary*® where one person from each team takes a turn drawing in hopes of having his/her team guess the word/phrase first.

Suggested words/phrases: elephant, pear, boxer, people machine, ice cream.

Standards: none

POST-VISIT ACTIVITIES

These activities can be completed by individual students, pairs, small groups, or as a whole class depending on your grade level. Students will want to refer to images of specific artworks from the exhibition to do these activities. Images of all of the artworks in *A Fine Line* are included in a PowerPoint file on Artmobile’s website at www.bucks.edu/artmobile/afineline.

ACTIVITY #4

Does Scale Matter?

Choose two pieces—one large, one small—write about them in terms of scale. How does size influence the purpose? Does it influence meaning? Be sure to include evidence from the “text” (drawing) to support your claim.

Standards: W.1, W.2, W.4, W.5, W.6. SL.1, SL.2

ACTIVITY #5

Soundtracks

You have been given the task of supplying the musical background for people to enjoy while viewing this exhibition.

Create a playlist of songs that could be used to accompany these drawings. Be sure to include the title and composer/singer of each song and a reason why you selected it for the exhibit.

Standards: W.2, W.4, W.5, W.6. SL.1, SL.2

ACTIVITY #6

Playing Favorites

Choose the drawing you like the best and write why you chose it as your favorite. Be sure to include specific details from the drawing to support your choice. Try drawing a copy of it yourself to accompany your explanation. Did you learn more about the piece by drawing it yourself?

Standards: W.1, W.2, W.4, W.5, W.6. SL.1, SL.2

ACTIVITY #7

What moves you?

Choose a drawing that “speaks” to you in a special way—one that particularly captures your attention. How does it make you feel to look at it? What aspect of the picture causes a particular response from you? What elements of the artwork enhance this response—color—style—form?

Standards: W.1, W.2, W.4, W.5, W.6. SL.1, SL.2

ACTIVITY #8

Art Dealer

Choose your favorite piece from the exhibition. Pretend that you are an art dealer trying to sell this piece to a wealthy customer. Write a persuasive sales pitch. Present it to your classmates to see if they would buy your selected piece.

Standards: W.2, W.4, W.5, W.6. SL.1, SL.2

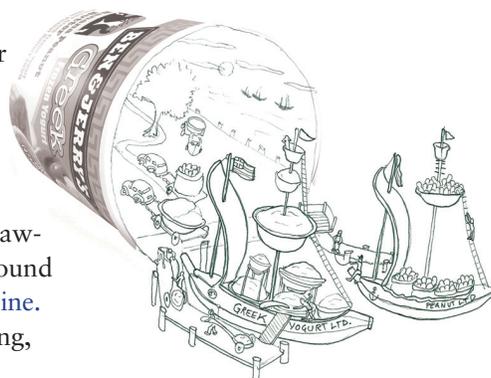
ACTIVITY #9

Process as a Journey to Product

After viewing Tommy Noonan’s *Ben & Jerry’s* series of drawings, read the artist’s statement on his process. It can be found on Artmobile’s website at www.bucks.edu/artmobile/afineline.

Compare this process to the writing process of: brainstorming, drafting, revising, editing, and publishing.

Standards: RIT.1, RIT.2, W.1, W.2, W.4, W.5, W.6. SL.1, SL.2



Tommy Noonan, *Ben & Jerry Sketch: Greek Yogurt Imports*



Caryn Babaian, *Study of Sea Anemone*

ACTIVITY
#10

Details, Details, Details

After viewing Caryn Babaian's nature drawings (*Anemone*, *Queen Anne's Lace*, *Bird Study*, *Fossil*) discuss the process of adding details. How does this relate to writing? How does adding details to your writing change your piece of writing? Spend 30 minutes drawing your bedroom. Really look carefully and add lots of details. Now write a one page description of your room. Was it easier to add details in your writing after you drew the picture? Why?

Standards: W.1, W.2, W.4, W.5, W.6. SL.1, SL.2

ACTIVITY
#11

Repetition and Contrast

How do Ann Laslo (*Voodoo Economics* and *Discipline/Personal Strength/Experience Rules*) and Bruce Pollock (*Fractal Scroll* and *Netpan*) use repetition and contrast in their drawings? How do authors use repetition and contrast in a piece of writing?

Standards: W.1, W.2, W.4, W.5, W.6. SL.1, SL.2

ACTIVITY
#12

Talking Heads

Create a series of tweets between the people in Rachel Bliss's artwork, either *From the Neighborhood* or *Off White*.

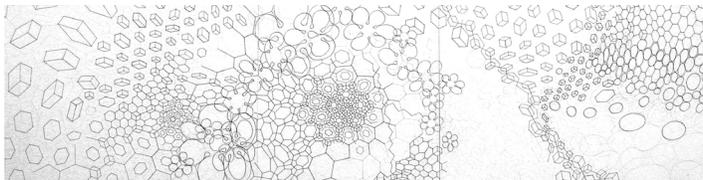
Standards: W.3, W.4, W.5, W.6. SL.1, SL.2

ACTIVITY
#13

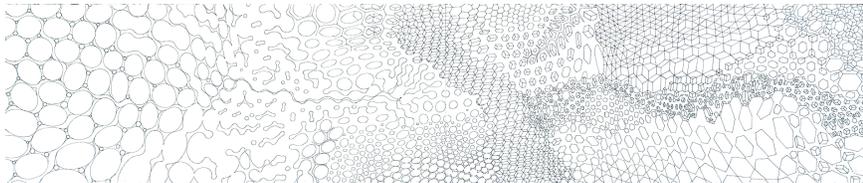
Point of View

After viewing Don Colley's *No Minors* and *Six Hour Lay Over*, imagine you are one of the people in the drawing. Write a piece from that character's point of view? Why are you in that location? What is happening? What are you thinking about the other people around you?

Standards: W.3, W.4, W.5, W.6. SL.1, SL.2



Bruce Pollock, *Fractal Scroll*



Bruce Pollock, *Netpan*



Rachel Bliss, *Off White*

STUDENT WORKSHEET

Name _____ Date _____

1. Choose a drawing from the exhibition and describe how it makes you feel to look at it.
What aspect of the drawing causes this particular response? Use sensory words in your description.

2. Which drawing would you like to hang in your own home? Explain where you would hang it and why.

3. Choose two drawings to compare. List five things they have in common and five things that are different.

4. What most surprised you about the exhibition?

COMMON CORE STATE STANDARDS ALIGNMENT CHART

Language Arts Activities Alignment with Common Core State Standards

Language Arts Activities	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10	#11	#12	#13	Student Worksheet
Standards														
RL.1														
RL.2														
RL.3														
RL.4														
RL.5														
RL.7														
RL.8														
RL.9														

RIT.1														
RIT.2		•								•				
RIT.3														
RIT.4		•												
RIT.5														
RIT.6		•												
RIT.7		•												
RIT.8		•												
RIT.9		•												

W.1					•		•	•		•	•	•		•
W.2		•			•	•	•	•	•	•	•	•		•
W.3												•	•	•
W.4		•			•	•	•	•	•	•	•	•	•	
W.5					•	•	•	•	•	•	•	•	•	
W.6					•	•	•	•	•	•	•	•	•	
W.7														
W.8														
W.9		•												•

SL.1		•	•		•	•	•	•	•	•	•	•	•	
SL.2		•	•		•	•	•	•	•	•	•	•	•	
SL.3		•												
SL.4														
SL.5														
SL.6														

This information is provided as a general guideline. Please check the standards below for your particular grade level for more clarification.

Common Core State Standards College and Career Readiness Anchor Standards

The Common Core State Standards (CCSS) for grades K–12 standards define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards by number.

The CCR anchor standards give a broader picture of what is expected in the CCSS. Detailed, grade-specific CCSS can be found at www.corestandards.org.

READING Key Ideas and Details

- **CCSS.ELA-Literacy.CCRA.R.1** Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **CCSS.ELA-Literacy.CCRA.R.2** Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- **CCSS.ELA-Literacy.CCRA.R.3** Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure

- **CCSS.ELA-Literacy.CCRA.R.4** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- **CCSS.ELA-Literacy.CCRA.R.5** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- **CCSS.ELA-Literacy.CCRA.R.6** Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

- **CCSS.ELA-Literacy.CCRA.R.7** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **CCSS.ELA-Literacy.CCRA.R.8** Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
- **CCSS.ELA-Literacy.CCRA.R.9** Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

WRITING

Text Types and Purposes

- **CCSS.ELA-Literacy.CCRA.W.1** Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
- **CCSS.ELA-Literacy.CCRA.W.2** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- **CCSS.ELA-Literacy.CCRA.W.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Production and Distribution of Writing

- **CCSS.ELA-Literacy.CCRA.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- **CCSS.ELA-Literacy.CCRA.W.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- **CCSS.ELA-Literacy.CCRA.W.6** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. Research to Build and Present Knowledge
- **CCSS.ELA-Literacy.CCRA.W.7** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- **CCSS.ELA-Literacy.CCRA.W.8** Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- **CCSS.ELA-Literacy.CCRA.W.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING

Comprehension and Collaboration

- **CCSS.ELA-Literacy.CCRA.SL.1** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- **CCSS.ELA-Literacy.CCRA.SL.2** Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- **CCSS.ELA-Literacy.CCRA.SL.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

- **CCSS.ELA-Literacy.CCRA.SL.4** Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- **CCSS.ELA-Literacy.CCRA.SL.5** Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- **CCSS.ELA-Literacy.CCRA.SL.6** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Taken from: www.corestandards.org

BIBLIOGRAPHY

The following books and websites are provided as sources of inspiration for your students. They include books that tell the stories of particular writers or artists, describe how to keep a writer's notebook, and illustrate how writers and artist find their ideas. Use them along with the Pre- and Post-visit Activities to enhance the exhibition experience for your students.

Books About Writing and Authors

Barshaw, Ruth McNally. *Ellie McDoodle: Have Pen, Will Travel*. New York: Bloomsbury Children's, 2007.

Bryant, Jennifer, and Melissa Sweet. *A River of Words: The Story of William Carlos Williams*. Grand Rapids, MI: Eerdmans for Young Readers, 2008.

Christelow, Eileen. *What Do Authors Do?* New York: Clarion, 1995.

Fletcher, Ralph J. *A Writer's Notebook: Unlocking the Writer within You*. New York: Avon, 1996.

Kerley, Barbara, and Brian Selznick. *Walt Whitman: Words for America*. New York: Scholastic, 2004.

Schotter, Roni, and Giselle Potter. *The Boy Who Loved Words*. New York: Schwartz & Wade, 2006.

Books About Art and Artists

Collins, Pat Lowery., and Robin Brickman. *I Am an Artist*. Brookfield, CT: Millbrook, 1992.

Steele, Bob. *Draw Me a Story: An Illustrated Exploration of Drawing-as-language*. Winnipeg: Peguis, 1998.

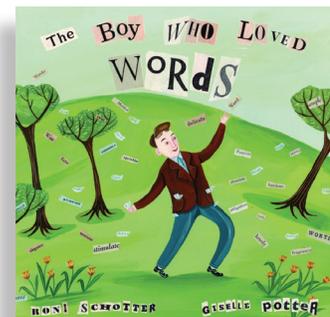
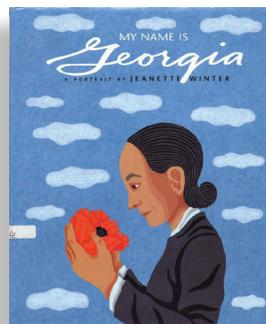
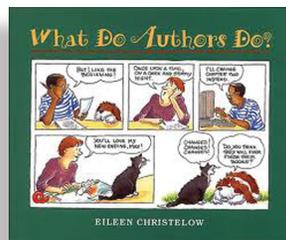
Winter, Jeanette. *My Name Is Georgia: A Portrait*. San Diego: Silver Whistle/Harcourt Brace, 1998.

Wiseman, Albany, and Patricia Monahan. *The Artist's Sketchbook*. Newton Abbot, Devon: David & Charles, 2000.

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"Incredible Art Department | Art Education." *Incredible Art Department | Art Education*. N.p., n.d. Web. 28 Apr. 2013. <http://www.incredibleart.org/>



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Dorfman, Lynne R., and Rose Cappelli. *Mentor Texts: Teaching Writing through Children's Literature, K-6*. Portland, Me.: Stenhouse, 2007. Print.

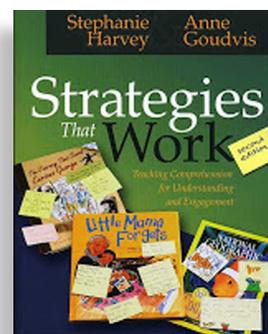
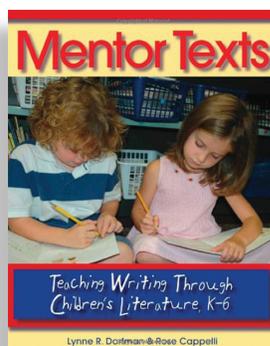
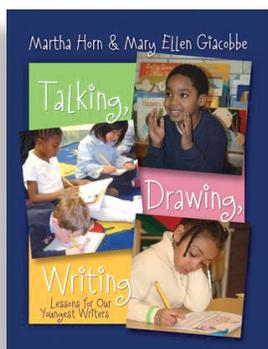
Dorfman, Lynne R., and Rose Cappelli. *Nonfiction Mentor Texts: Teaching Informational Writing through Children's Literature, K-8*. Portland, Me.: Stenhouse, 2009. Print.

Harvey, Stephanie, and Anne Goudvis. *Strategies That Work: Teaching Comprehension for Understanding and Engagement*. Portland, Me.: Stenhouse, 2007. Print.

Horn, Martha, and Mary Ellen Giacobbe. *Talking, Drawing, Writing: Lessons for Our Youngest Writers*. Portland, Me.: Stenhouse, 2007. Print.

Kress, Anne, Suellen Winkle, Dan Keller, and Donald McQuade. *Teaching Seeing & Writing 3*. Boston: Bedford/St. Martin's, 2006. Print.

Olson, Janet L. *Envisioning Writing: Toward an Integration of Drawing and Writing*. Portsmouth, NH: Heinemann, 1992. Print.



THESE ACTIVITIES are designed to extend your Artmobile visit into the classroom while supporting your art curriculum. Pre-visit Activities will prepare your students for what they will see in the exhibition and enhance their learning. They are broken down by six major questions or “big ideas” that are explored in the exhibition. Post-visit Activities are organized under the same six questions. You may choose to focus on activities under a single question or select activities across several questions.

PRE-VISIT ACTIVITIES

What do artists learn through observation?

ACTIVITY #1

Research the symbolism and the botanical use of the wildflower *Queen Anne’s Lace*. Write a short story about it. Draw this wildflower in your sketchbook.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 D.

9.2 Historical and Cultural Contexts: 9.2 A, 9.2 C, 9.2 L.

9.3 Critical Response: 9.3 C, 9.3 D.

ACTIVITY #2

Using your sketchbook, make two or three small drawings of an insect or plant of your choice using the French “croque” drawing technique. Create a detailed drawing from your sketches on the same page.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 D, 9.1 E.

How do artists improve their skills through practice?

ACTIVITY #3

Some artists use simple lines to create their work, such as Alexander Calder. Using one continuous line, draw an animal from a picture in your sketchbook. Using the sketchbook drawing, lay aluminum wire on the outline and bend it into a sculpture, when finished, push the end of the wire into a cork and glue the cork onto a wooden board for a base.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E, 9.1 F, 9.1 D.

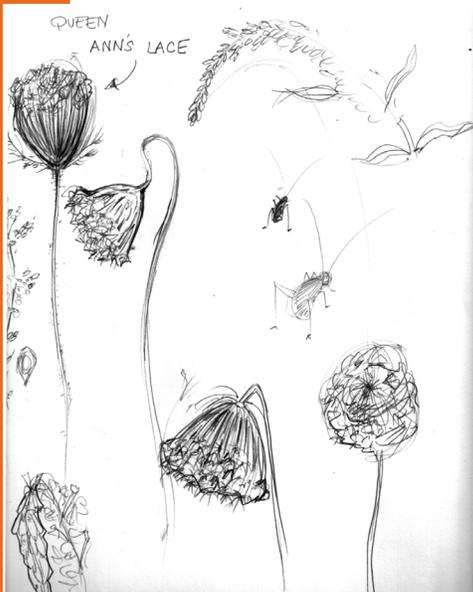
9.2 Historical and Cultural Contexts: 9.2 C.

Using newsprint and markers, draw a scene from the school cafeteria, use both thick and thin lines. Use at least four different colors.

ACTIVITY #4

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.



Caryn Babaian, *Study of Queen Anne's Lace*

How do artists solve problems through their artwork?

ACTIVITY #5

What makes a successful product sales campaign? Discuss this topic with your class. Site examples that you think are successful and give reasons why they work. Sketch your ideas for a product of your choice.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.
9.3 Critical Response: 9.3 A, 9.3 B, 9.3 D.

How do artists exercise their imagination through art?

ACTIVITY #6

Research artists that bring nature and the imagination together in their artwork. Share with a classmate what you have discovered. Use your favorite to inspire you and create a drawing on 12" x 16" paper.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.
9.3 Critical Response: 9.3 A, 9.3 B, 9.3 D.

How do artists use pattern and repetition to create visual art?

ACTIVITY #7

Start a doodle on a 12" x 16" drawing paper. Pass the paper to your classmates so that they can all add to the doodle.

Discuss what differences you see in line style and feeling of the doodles.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.
9.3 Critical Response: 9.3 B, 9.3 D.

How do artists communicate ideas through their work?

ACTIVITY #8

If you had the choice of having your portrait drawn by any artist, from any time period, who would it be and why? Include the observations about the quality of line used by the artist.

Write a paragraph or discuss your thoughts with a classmate.

PA Arts and Humanities Standards:

9.3 Critical Response: 9.3 A, 9.3 B, 9.3 C, 9.3 D.

ACTIVITY #9

Using four different drawing media and four types of expressive line for each drawing, draw your self-portrait four times showing different moods.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E.

POST-VISIT ACTIVITIES

What do artists learn through observation?

ACTIVITY #10

Discover "plein air" painting by taking your canvas outside to paint the world around you. Like Gwendolyn Kerber's work, start with rough sketches in your sketchbook to use as studies of a composition before starting the painting.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E, 9.1 F.



Gwendolyn Kerber, *Tree Study*



William Cook, Sketchbook Page

ACTIVITY #11

Make a lithograph print by drawing a study of a tree with grease pencil on a plate, keep the drawing loose and be inspired by the quality of line that Gwendolyn Kerber develops in her work.

PA Arts and Humanities Standards:
9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E, 9.1 F.

ACTIVITY #12

Draw a series of nature studies using colored pencil. Use the same subject in different seasons. It could be a tree, a pond, a bush. Make notes that describe the differences. Use expressive line in each of the drawings.

PA Arts and Humanities Standards:
9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E.
9.2 Historical and Cultural Contexts: 9.2 F.

How do artists improve their skills through practice?

ACTIVITY #13

Look carefully at the drawings of people by Donald O. Colley, the nature studies by Caryn Babaian and the architectural renderings by William Cook. Choose your favorite and fill five pages of your sketchbook with drawings inspired by the artist you chose.

PA Arts and Humanities Standards:
9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 E.

How do artists solve problems through their artwork?

ACTIVITY #14

Research online the work of sculptor Claes Oldenburg. How does John Goodyear's sculpture resemble Oldenburg's work? Sketch ideas for your own sculpture using visual puns and discuss your ideas with your class.

PA Arts and Humanities Standards:
9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.
9.3 Critical Response: 9.3 B, 9.3 C, 9.3 E, 9.3 F.

ACTIVITY #15

Design your own commercial storyboard for a familiar product. Draw six panels to show how you would promote the product on television.

PA Arts and Humanities Standards:
9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E.

How do artists exercise their imagination through art?

ACTIVITY #16

What images do you see in Annelies van Dommelen's drawing *Soft Machine* #38? Choose one area of the piece and draw an enlarged version of it. How does it change the focus?

PA Arts and Humanities Standards:
9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.
9.3 Critical Response: 9.3 B, 9.3 C, 9.3 E, 9.3 F.

ACTIVITY #17

Artist Gregory Brellochs states that "the mind interfaces with the environment." Using magazine pictures, make a collage to illustrate the mind and the environment coming together, add a drawing over the collage.

PA Arts and Humanities Standards:
9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F.



Donald O. Colley, No Minors



Annelies van Dommelen, Soft Machine #38

How do artists use pattern and repetition to create visual art?

ACTIVITY #18

Ann Laslo began doodling to help her pay attention during boring meetings at work. During an art history lecture, incorporate doodles in your notes. What happened as you doodled? Did the doodling help you learn? Did you start to use a particular style of line? Self-reflect on the experience.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 F

ACTIVITY #19

Using Bruce Pollock's work as inspiration, draw three basic repeating shapes on an 8 ½" x 11" paper, keeping them connected. The shapes can change in size within the drawing.

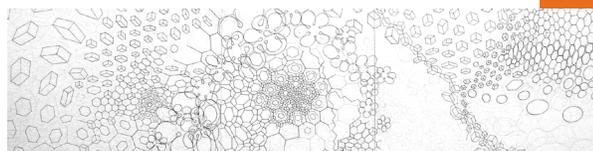
Attach at least three more pieces of paper to add to

the size of the drawing.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 F

Bruce Pollock, *Fractal Scroll*



How do artists communicate ideas through their work?

ACTIVITY #20

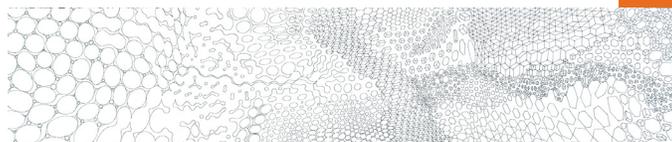
Create a drawing using a medium of your choice that communicates an issue about the environment. Post this artwork on a blog, ask other students to respond to your work.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F

9.2 Historical and Cultural Contexts: 9.2 A, 9.2 F

9.3 Critical Response: 9.3 B, 9.3 C, 9.3 E, 9.3 F



Bruce Pollock, *Netpan*

ACTIVITY #21

Why did Jenna Hannum name her drawing *Food Animals*?

Research why people become vegetarian and the dangers of eating meat. Write your thoughts in your sketchbook, use for class discussion. Explore how Hannum creates movement in her

drawing. Use this technique to draw a page of farm animals using pencil, then add paint to the pencil sketches. Finish the drawing using expressive line with thin black permanent marker.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F

9.2 Historical and Cultural Contexts: 9.2 A, 9.2 F

9.3 Critical Response: 9.3 B, 9.3 C, 9.3 E, 9.3 F

ACTIVITY #22

Choose an artist from the exhibit that you feel expresses an idea, how do they do that? Create a drawing that uses their technique.

PA Arts and Humanities Standards:

9.1 Production, Performance and Exhibition: 9.1 A, 9.1 B, 9.1 C, 9.1 E, 9.1 F

9.3 Critical Response: 9.3 B, 9.3 C, 9.3 E



Jenna Hannum, *Food Animals*

PENNSYLVANIA ARTS & HUMANITIES STANDARDS SUMMARY

The following is a summary of the academic standards in the Arts and Humanities adopted by the Pennsylvania State Board of Education. Complete Academic Standards for the Arts and Humanities can be found at http://www.portal.state.pa.us/portal/server.pt/community/state_academic_standards/19721.

9.1 Production, Performance and Exhibition

The goals for this area focus on the manipulative skills and conceptual understanding to be achieved by the learners in order to produce, perform and exhibit their own works in the arts.

- A. Know and use elements and principles in age/developmentally appropriate manner to create personal works in the arts.
- B. Know and use elements and principles in age/developmentally appropriate manner to evaluate and revise personal works in the arts.
- C. Know and use vocabulary related to production and exhibition of works in the arts.
- D. Use knowledge of cultural and historical styles to create works in the arts and when developmentally appropriate, develops own style to create works in the arts.
- E. Create works in the arts that communicate emotion, experiences or ideas.
- F. Create works in the arts that demonstrate ability to analyze and interpret works in the arts produced by others.
- G. Explain the function and benefits of rehearsal and practice sessions.
- H. Incorporate an understanding of safety issues related to the use of materials, tools, and performance spaces.
- I. Demonstrate awareness of and/or participates in school, local, regional and national arts events.
- J. Use traditional and contemporary technologies to create personal works in the arts.
- K. Use traditional and contemporary technologies to further knowledge and understanding of the humanities.

9.2 Historical and Cultural Contexts

The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to identify, compare, contrast and analyze works in the arts in their historical and cultural context. Effort should be made to coordinate with district's social studies, literature and other curricula when possible.

- A. Explain the historical, cultural and social context of an individual work in the arts.
- B. Relate works in the arts chronologically to historical events.
- C. Relate works in the arts to varying styles and genre and to the periods in which they were created.
- D. Analyze a work of art from its historical and cultural perspective.
- E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts.
- F. Use vocabulary related to social studies, literature and other subject areas.
- G. Relate works in the arts to geographic regions.
- H. Identify, describe and analyze the work of Pennsylvania artists in dance, music, theatre and visual arts.
- I. Identify, describe and analyze philosophical beliefs as they relate to works in the arts.
- J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts.
- K. Identify, explain and analyze traditions as they relate to works in the arts.
- L. Identify, explain and analyze common themes, forms and techniques from works in the arts.

9.3 Critical Response

The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to examine, analyze, interpret and evaluate works in the arts. Emphasis should be placed on developing various processes of critical analysis that will allow the learner to interpret meaning(s) of a work of art.

- A. Know and use the critical examination processes of works in the arts and humanities.
- B. Analyze and interpret specific characteristics of works in the arts within each art form.
- C. Identify, classify and apply understanding of styles, forms, types and genre to form critical response.
- D. Use the vocabulary of critical response to analyze, evaluate and interpret works in the arts.
- E. Use various types of critical analysis in the arts and humanities. (Contextual Criticism, Formal Criticism and Intuitive Criticism)
- F. Apply the process of criticism when comparing and contrasting meanings of a work in the arts.
- G. Compare and contrast critical positions or opinions about works in the arts and humanities.

9.4 Aesthetic Response

The goals for this area focus on the skills and knowledge to be achieved by the learners that are needed to investigate the philosophical aspects of works in the arts. The learner explores personal and historical definitions of art and art's varied purposes. Emphasis should be placed on examining how aesthetic choices impact the intended and/or interpreted meanings.

- A. Know how to respond to a philosophical statements about works in the arts and humanities.
- B. Compare and contrast informed individual opinions about the meaning of works in the arts.
- C. Recognize that the environment of the observer influences individual aesthetic responses to works in the arts.
- D. Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities.



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